



DISCORDER

A guide to CTR fm 102
CABLE 100

"The Only Free Cheese Is In The Trap"

Why Braineater, you ask? Because from every bunch of starry-eyed money-grubbing, young capitalistic music machine "artists," there is (or has to be) one artist who thrives solely on the act of creation. And this artist should exist and produce independently of outside influences and pressures such as record companies and big radio stations. I do not mean to suggest that the artist under question, I Braineater, exists autonomously, but I suggest that his work is just that - his. He originated the Braineaters back in the late seventies and has held his ideals firmly in place through the various incarnations that went under the Braineaters name. And today he is still in full swing, actually on the upswing - a sell-out show of his paintings and sculptures at the Unit/Pitt gallery last month; a well received album of his music reaching no. 1 at CTR; and many future plans which include some upcoming live gigs.

I Braineater (aka Jim Cum) has proliferated equally in his music and his artwork. Art displayed in his shows is accompanied by his music, and the music on his record is accompanied by his artwork on the cover. The relationship between the two does not stop there however; listen to the record and you will visualize his images, and vice versa.

"Basically I find the underlying elements that drive a person are the same in either one. You discover that a lot of underlying techniques, the approach, the way you piece it together, turn out to be the same, too."

Speaking about technique, it is interesting to note that Jim's album *i here, where you* was recorded by himself on a four-track recorder. He played all the instruments, did all the vocals, and worked all the production. And to top it all off, it was recorded in an empty room at his mom's house in East Van. Even the original pressing was mastered by Jim, with the mass pressing made by some outside firm for a small fee. All of this helped to keep the cost of the disc down, thus the \$5 - \$6 price it is being offered at in local shops. This is all part of the idea behind doing it yourself and keeping control of your own product. But what if a corporate ear is perked and takes an interest in I Braineater's music? What sort of reaction would this bring up?

"No particular interest. I don't think those people would be interested in what I'm doing anyway. If it ever starts to make any money, then maybe I'll think about it.



photo by Ken Jackson

On top of all that, they'll want someone else to do production and mix it for you, and I think - I don't let anyone produce my paintings or mix the colors for me. When I paint I do everything from top to bottom, beginning to end, and that attitude spills over for me into the music thing."

Once again the link between his music and his art work arises. This seems natural; if you have two activities that you put all your energies into, they will both carry influences of the other. But are people aware when they see an I Braineater art piece that it is the work of the same artist as the record that they hear on CTR and see in their favorite shops?

"They may or may not. I think people are getting this mysterious bare bones thing

that just walks in and goes this is the way it is. And for those that can appreciate it, that's really good. But I'm going to put some more detail into the cover, maybe add some paraphernalia, so those who didn't understand it can now enjoy it too."

Look for a possible 'comic book' sort of package with words to the songs included in the upcoming pressings.

One thing that is most enjoyable about Jim's album is the local feeling to it. By local, I don't mean the down home type, but a reflection of ideas and attitudes that are shared by some who live in this wet budding city. Don't look for obvious generalizations about west coast living though, these are ideas and attitudes about ideas and attitudes.

"I think that the songs are all quite sincere. I tried not to

say things I did not believe in, I tried to say things in the way that I believed them, and not to go along with the group thought, or peer thought. *Davie Street* was my impression of all the kid hookers on Davie Street, the way I see them, not the way they are written up in the Province, or in some social redeeming paper, I see them in the song. That's the mood, the feeling from them, that's my reality, that's my painting of them."

It is not an ominous impression though, it doesn't carry the 'end of the world but we can change it' attitude that certain other bands carry. You can listen and judge for yourself.

"I would like to be thought of as the person who sits there and is thinking about the subject of state of the world a

little longer, someone who is more of a diplomat. One who is not so ready to take sides but rather more interested in explaining them. I'm not interested in saying this is the way it is or that's that. Every band loves to get up there and say 'this is the way life is,' and I just think I don't know guys.

"I used to look to groups to personify my feelings, seeing who there was in an avenue that has a chance to say a lot. But it's frustrating, I see a lot of tunnelvision going on, bands acting the way they think the kids want them to act. But with the Braineater thing I don't want to do that."

The Braineater 'thing' as he put it will include some upcoming live gigs, with a few extra people brought in who share a basis of ideas in relation to Jim's. Possibly they will interpret these ideas through their own experience and alter the Braineater 'sound.'

"I think the basic thing I'll put together is a simple doctrine, with these rules, with these directions, and then leave the rest open to them. I just want a few guidelines, in terms of production simplicity so we can get it out before we get tired of it. That was the problem before ... too much practise and the excitement and meaning of why you are doing it becomes lost. This new band is going to be almost improv, it will not necessarily be decided what's going to happen on stage. Songs will not start and stop, they will be rapped around the feel of the audience."

Just when you thought you were beginning to catch on, it changes again. First it's on form, then it's onto another ... constantly changing ... adapting ... growing. New ideas come in and they don't have to be shot down because they don't fit the format, all you have to do is change the format. Music and art are constantly changing forms and if artists do not act likewise they will be left behind.

I Braineater is an artist who thrives on unpredictability. His original ideas may always be present, but they represent the change itself. And in order to have the ability to change, adapt and create, the artist must have complete control over his work. This is the result of taking care of business (as another local put it once) in every way. For this up and coming Vancouver artist and musician, art and music are forms of expression and not solely a capitalist enterprise. The creation is the purpose - the commerce is a reaction.

— Robert Shea
page 1

EDITOR:

Michael Shea
LAYOUT:
Dave Ball
Chris Dafeo
Sue Redfern
Michael Shea

ADVERTISING:

Harry Hertscheg
Dave Ball

DISTRIBUTION:

Vijay Sondhi
Harry Hertscheg
CONTRIBUTORS:
I. Braineater
Robert Shea
Chris Dafeo
Steve Robertson
Gord Badenic
Michael Shea
Les Davis
Espeth Robinson
Joe Naylor
Mark Mushet
Jason Grant
Sukhvinder Johal
Hilary Russell

DISORDER is a monthly publication brought to you by the student Radio Society of the University of British Columbia. DISORDER provides a guide to CTR Radio, which broadcasts throughout the Vancouver area at FM 101.9. CTR is also available in Mission, Maple Ridge, Coquitlam, Port Coquitlam, Richmond, Burnaby, North Vancouver, West Vancouver and Vancouver on FM cable at 100.0. CTR transmits its signal with a power of 49 watts from the Gage Towers on the UBC campus.

DISORDER is distributed throughout the Vancouver area at over 130 locations. If you would like to distribute free copies of DISORDER at your place of business or if you are interested in obtaining any information about advertising in DISORDER, contact Harry Hertscheg at 228-3017. General business enquiries concerning CTR or information about renting the CTR Mobile Sound System is also available at 228-3017. The request line is 228-2487 or 228-CITR.

DISORDER is distributed at the following business locations:

Point Grey
Charles Bogle Phonograph Dispensary
Dottie Books
Frank's Records
University Pharmacy
Video Stop
The Video Store
Kitsilano
Black Swan Records
Broadway Video & Sound
Deluxe Junk
Hollywood Theatre
Natural Foods
Octopus Books
Ridge Theatre
Scorpio Records
Soft Rock Cafe
Videomatica
Zulu Records
West End
The Bay Theatre
Benjamin's Funky Cafe
Benjamin's II
Camfari's
Denman Market
Downtown Disc Distributors
English Bay Books
Manhattan Books
Melissa's
Rental/Entertainment Rent-a-Record
Downtown
A&A Records
Arts Club on Seymour
Black Market
Collectors RPM Records
Concert Box Offices
Dottie Books
Faces
Gandydancer
Kelly's Records
Luv-A-Fair
Odyssey Import Records
Railway Club
Towne Cinema
Vancouver Ticket Centre
Easttown
Se-Bop Beatwear
Cabbages & Kinx
Deluxe Junk
Golden Era Clothing
Luv Theatre
Smilin' Buddha Cabaret
Ya-Ya's
North Shore
A&A Records
Kelly's Records
Have Records
Sam the Record Man

DISORDER is also distributed throughout the UBC campus and other Lower Mainland campuses, as well as various community centres and Vancouver public libraries.

Letters from/to the Airhead

Well kids, after a wait of 35 years it's finally here: 1984. And what is Disorder going to do about it? Look back on 1983.

It's not fear of the future, the terror of Orwell's scenario that directs our eyes to the past. 1983 was an important year for alternative music and for CITR.

1983 saw the appearance of the paper you hold in your hands. Unlike the folks in commercial radio we can't afford big bus ads or billboards. Being non-commercial it would be silly for us to send pricey postcards around to your houses. Disorder was a way to let people know that, with a little effort they could listen to a radio station that offered something different. It hasn't been an easy year but Disorder has come through as a success. We'd like to thank all those who helped out - readers, writers and advertisers.

1983 was also the year that commercial radio discovered that it wasn't 1975 anymore and that "New Music" (yes, I know it's a term that's starting to become as meaningful as New Wave) was not only hip, but profitable. Since CITR had developed something of a reputation for being the first to play "New Music" this increased interest on the

part of commercial radio left us in a curious position.

The period it took radio programmers to figure out that the music played on alternative radio could also work for them was reduced drastically. It only took four months for the other stations to figure that Big Country made stirring, inspirational music. I know it's still a third of a year after you heard it on CITR but that's a blink when compared to some other bands that now stand as the darlings of the commercial "New Music": U2 (three years) Jam (5 years) Simple Minds (2 years) Pete Shelley (5 years), if you count the Buzzcocks Talking Heads (a mere year and a half).

To put it simply, commercial radio's increased interest in an area that had before been the sole property of CITR made us wonder: had we become complacent? Perhaps we had.

In any case, 1983 saw CITR delve deeper into a musical avenue that deserved further exploration: the booming independent scene. The search ventured far afield and close to home with very positive results. Abroad we managed to find music that transcended the malaise suffered by the British pop scene in 1983 (can anyone really care about the

FIXX?) 1983 saw increased exposure for independent American records. And close to home CITR brought you the best in local music, not only on record but through tape releases only available on CITR.

If all this sounds like we're blowing our own horn, it's because we are. Since we appeared on the FM airwaves in 1981 CITR has strived to bring you the best in alternative music, to break out of the numbing conformity that seems to plague commercial media in these times.

If you've been listening to us, thank you for your support. If you haven't, take a chance on a radio station that thinks enough of you not to play the same 60 songs three times a day, every day. We're at 102 on your FM dial, 100.1 on cable.

And don't forget to write! The Airhead wants YOU!

The Airhead
c/o CITR
6138 SUB Blvd.,
Vancouver, B.C. V6T 2A5

Dear Airhead:

Pee Pee, Pooh Pooh, Bum, Dink, Fart. There. That should fit in perfectly with the rest of that infantile excrement you pass off as a letters

section. If the mailbox is empty each month, leave it that way. I presume you write most of those letters yourselves because it has been my experience that C.I.T.R. listeners though somewhat apathetic when it comes to writing letters, at least possess (sic) average levels of intelligence (sic). The December issues letters section was particularly insulting and served only to discredit C.I.T.R. and cheapen the rest of the material in Disorder. Please don't let this happen again, not only for our sake but for yours as well. Thank you.

Tony Beavis

Au contraire, Tony, you presume wrong. I assure you that none of the letters that appear in this column are written by me. Besides, who the hell are you to pass judgement on the average intelligence level of C.I.T.R. listeners. I seriously doubt that you know enough of them to make an educated guess. Regardless, I appreciate your concern, and I hope to hear something from you in the near future - something truly meaningful, no doubt. But watch the spelling - Tony, people might think you were dumb or something.

Nemoto's

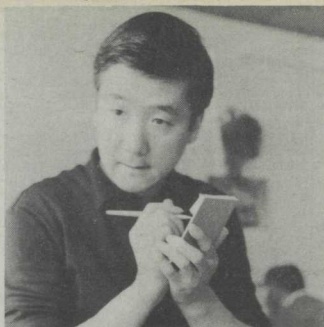


photo by Jim Main

Nemoto's: a 22-seat cafe on Thurlow Street just off Robsonstrasse. Two amateur bicycle racers, Jimmy and Mike, are chefs at a major hotel at night, by day they create perfectly prepared North American breakfasts. They are open from 7 in the morning to 3 in the afternoon. Jimmy is the waiter, Mike is the cook. The wake-up atmosphere is created by the eclectic blend of hair commandos, downtown residents and office staff who frequent 'motes.

The food is consistently good. Eggs scrambled into tiny beads, or perfectly poached, accompanied by plenty of standard breakfast meat for \$2.45. Other notable fare includes the clubhouse or the chicken omelette.

Service is another story. The ever-humble Jimmy polishes your table with flair amidst the clutter of up to a

dozen different condiments. Twenty-two seats are plenty for Jimmy to attend to, so when the opportunity to order presents itself, grab it. Second chances take time.

Decor is circa 1958. Four black vinyl booths occupy one side of the cafe. On the other side there are six counter stools for those in a hurry. Prices definitely dictate decor. Nemoto's lukewarm ambience melts down the conspicuous social pretensions that bond cliques. Often booths occupied by singles are invaded by vaguely familiar faces hungry for brekkies. Overheard conversations have ranged from basic anarchy to the latest in hangover cures.

The only drawback is the line-up for a table - one can wait up to an hour. But if you have three hours for breakfast, and only three bucks to spend, Nemoto's fits the bill.

— Les Davis

CITR CHRISTMAS PLAYLIST

- | | |
|----------------------------|---|
| 1 JOY DIVISION | Love Will Tear Us Apart |
| 2 DEAD KENNEDYS | Holiday In Cambodia |
| 3 THE JAM | Going Underground |
| 4 NEW ORDER | Blue Monday |
| 5 SEX PISTOLS | Anarchy In The U.K. |
| 6 PUBLIC IMAGE LTD | Public Image |
| 7 STIFF LITTLE FINGERS | Suspect Device |
| 8 STIFF LITTLE FINGERS | Alternative Ulster |
| 9 DAVID BOWIE | Space Oddity |
| 10 U2 | I Will Follow |
| 11 U2 | Out Of Control |
| 12 PUBLIC IMAGE LTD | This Is Not A Love Song |
| 13 THE CRAMPS | Human Fly |
| 14 JOY DIVISION | Decades |
| 15 ECHO & THE BUNNY-MEN | The Cutter |
| 16 THE CLASH | White Riot |
| 17 THE CRAMPS | Surfin' Bird |
| 18 ULTRAVOX | The Wild, The Beautiful & The Damned |
| 19 THE CLASH | Complete Control |
| 20 THE CURE | A Forest |
| 21 SIOUXSIE & THE BANSHEES | Arabian Knights |
| 22 THE THE | Perfect |
| 23 ULTRAVOX | Vienna |
| 24 BUZZCOCKS | What Do I Get |
| 25 THE CRAMPS | Goo Goo Muck |
| 26 THEATRE OF HATE | Westworld |
| 27 BAUHAUS | Bela Lugosi's Dead |
| 28 DAVID BOWIE | Ziggy Stardust |
| 29 SEX PISTOLS | God Save The Queen |
| 30 THE JAM | In The City |
| 31 NEW ORDER | Everything's Gone Green |
| 32 DEAD KENNEDYS | California Uber Alles |
| 33 NEW ORDER | Ceremony |
| 34 STYLE COUNCIL | Money Go Round |
| 35 THE JAM | That's Entertainment |
| 36 DAVID BOWIE | Heroes |
| 37 SIOUXSIE & THE BANSHEES | |
| 38 FUN BOY 3 | |
| 39 BAUHAUS | Hong Kong Garden |
| 40 JOY DIVISION | The Lunatics Have Taken Over The Asylum |
| 41 SID VICIOUS/SEX PISTOLS | Kick In The Eye |
| 42 DEAD KENNEDYS | Dead Souls |
| 43 STIFF LITTLE FINGERS | |
| 44 WAH! | My Way |
| 45 PETER GABRIEL | Nazi Punks Fuck Off |
| 46 LAURIE ANDERSON | Johnny Was |
| 48 BLACK FLAG | Somesay |
| 49 MELODY PIMPS | Biko |
| 50 DAVID BOWIE | Seabast |
| | O Superman |
| | Six Pack |
| | You Freak [Me Out] |
| | Young Americans |

1983 Doesn't Remember You Either

So here we go again. Another year is on the books - and what of it?

It seems that every year in December people look back on the year that was, and the general feeling is "Boy, what a boring year that was!" We all do it, and certainly, sometimes it's justified, but more often than not we've simply forgotten what happened in the ether regions of January through April. This is especially true of music. "Stardom is a fleeting thing!" said the jaded old teen idol, waving a fistful of unsold independent singles. So, in order to help you to remember some of the local musical moments of 1983, we've compiled a brief retrospective calendar of events for the year gone by. It is inevitable that we've forgotten to include certain events that might be regarded as key, and we would now like to jump the gun and apologize for any oversights that will almost certainly crop up.

JANUARY

The year kicked off in a big way with record releases from local yokels DOA, Modernettes, Los Populares, and the Scissors. All good records, but DOA's *War on 45* had to be one of the best overall releases (never mind local) of 1983.

ALBUM OF THE MONTH

Siouxie and the Banshees - *A Kiss in the Dreamhouse*.
SINGLE OF THE MONTH
Elvis Costello - *Head to Toe*.



Joey at Stalag 13

FEBRUARY

1 - CTR's Discorder is born.

4 - Jock rock made new inroads as CTR presented Rockabilly Ice Follies with Herald Nix and Buddy Selfish at the Thunderbird Winter Sports Centre.

16/17 - Iggy Pop sledge hammers the Commodore Ballroom with help from DOA. Lots of ear damage.

19 - The Enigmas play City Space with Fatal K.O. Their first big gig. It marks the beginning of their rise to prominence in the local scene. February also saw the release (in America, ironically) of Maurice and the Cliches' album *C'est La Vie, Soft Core* is a minor hit.

"From New York to L.A. ..."
- Bush Tetras at Luv a Fair.

MARCH

4 - Rank and File play UBC's Sub Ballroom with guests the Melody Pimps. An outstanding show, one of the best of the year. Certainly the hottest to hit the usually antiseptic SUB Ballroom.

10 - The Blasters fry the Commodore.

17 - DOA, Los Populares and the Brainers at SUB Ballroom. Poor attendance and a generally lacklustre performance combine to make for a sedentary evening.

27 - An evening of self-congratulation at the West Coast Music Awards. Many extremely deserving backs go unpat.

JUNE

27 - New Order stink out the Commodore. Angst is displaced by anger as the machines, which are, for all intents and purposes, doing the performing, take an unscheduled break. Lots of haircuts start to grow out.

- demo tape from Cast of Thousands hits the CTR airwaves and makes a big splash.

- Herald Nix release their debut EP *One Night Only*. An excellent record.

ALBUM OF THE MONTH
Spear of Destiny - *Grapes of Wrath*

SINGLE OF THE MONTH
Pete Shelley - *No One like you*.

SEPTEMBER

6 - King Sunny Ade and his African Beats mesmerize a total of 2400 people at the Commodore. A night of pop music Nigerian style.

9 - Actionauts, Enigmas and A Cast of Thousands play to about 10 diehards at the SUB Ballroom.

10 - Corsage and the Modernettes perform a show that more people should have attended. Cameo voice appearance by Pat Burns.

11/12 - Everybody who didn't see the Actionauts and Corsage goes to the Pacific Coliseum to be on TV (Pay, of course) with David Bowie. Reputed to be a great show.

ALBUM OF THE MONTH
X - *More Fun in the New World*.

SINGLE OF THE MONTH
Kevin Zed - *Saigon Orders*



Mary Jo of

the Modernettes

DECEMBER

3 - Talking Heads in fine form at the Pacific Coliseum. Fabulous performance with hats off to oft forgotten Jerry Harrison. There is also a brief Tom Tom Club interlude.

5-10 - A couple of dozen bands including the Actionauts and the Debutantes perform in the week long Wet Coast Music Fest at the Waterfront.

9 - DOA are searing hot at the Commodore Ballroom. They are supported by solid performances from the Actionauts and Shanghai Dog. DOA's set is capped off by a positively chugging version of BTO's *Taking care of business*.

- DOA release retrospective album *Bloodied but Unbowed*. It contains some of their finest moments over the last several years.

ALBUM OF THE MONTH

The The - *Soul Mining*
SINGLE OF THE MONTH
The Assembly - *Never Never*



Mike Davies of

the Enigmas

If you think of anything that we've missed that we should have included, please let us know. Our address is 6138 SUB Blvd., UBC, Vancouver, B.C. V6T 2A5.

— Steve Robertson
— Gord Badanic

photos by Dave Jacklin
page 3

APRIL

1 - CTR celebrates one year on the FM Band. There is much drunken radio debauchery. As well, rockabilly heart-throb Buddy Selfish calls it quits.

27 - Lene Lovich screeches at the Commodore Ballroom.

23 - Hardcore extravaganza at SUB Ballroom with Dead Kennedy's, 10 Minute Warning and the Neos.

29/30 - Stranglers sneer to music over two nights at the Commodore. Actually, the fellows were very well behaved and rather benign.

- the Phil Smith album is released and immediately shoots to the top of the CTR charts.

Actionauts *Hash Assassin* demo received at CTR.

JULY

8 - CTR sponsors the Paula Ross Dance Marathon and Epsom salt merchants applaud and encourage "more of this sort of thing."

29 - CTR swampdogs and other willing reptiles booze and crooze up and down Burrard Inlet to the tunes of A Cast of Thousands and the Debutantes.

ALBUM OF THE MONTH

Talking Heads - *Speaking in Tongues*

SINGLE OF THE MONTH
Big Country - *In a Big Country*

AUGUST

8 - "From L.A. to New York ..."
California hardcore head-bangers Black Flag thrash and bash the New York Theatre.

9 - An intimate soiree at the lounge to end all lounges. David Bowie, Peter Gabriel and the Tubes have a musical heart to heart with 60,000 pilgrims at Hot Cross Palace.

14 - Peter Tosh - does a yawner at the War Memorial Gym.

18 - Blasters reify the Commodore.

26 - New York's Three Teens Kill Four play City-space with Moral Lepers and The Courage of Lassie.

28 - CH3 at Stalag 13 with Judas Goat and the Generics.
- August also saw the release of the Enigmas EP and the posthumous release of the Subhumans album *No Wishes, No Prayers*.

OCTOBER

3 - Los Populares anniversary party and souvenir stand at John Barley's.

14 - DOA does all ages gig at SUB Ballroom with Moral Lepers and Billy Shears.

26 - Violent Femmes with guests A Cast of Thousands at SUB Ballroom. Great show, poor turnout.

31 - Hallowe'en - Enigmas at the Railway Club - Beverly Sisters at John Barley's.

- Cinebar release debut single *Another Fine Day* with B side, a cover version of Shocking Blue's *Venus*.

- Actionauts release *Vagabond/Hash Assassin* on vinyl.

NOVEMBER

7 - Gang of Four with guests 54/40 play SUB Ballroom at UBC behind picket lines. Rumors have it that the band was not informed by their management of the picket line until just prior to their arrival. Boring show anyway.

8 - Big Country play two shows at the Commodore. Everybody likes Big Country!

27 - Lions play Argos in Grey Cup at B.C. Place. Their first Cup appearance since 1964. Lions lose 18-17.

- Sadly, November sees the passing of two of Vancouver's most enduring bands as Los Populares and the Modernettes call it quits.

- DOA releases *General Strike/That's Life* single to coincide with province wide labor action at the beginning of the month.

- I Brainer release *Where you LP*.

'THE YEAR...

1983 was not a banner year in alternative music by any stretch of the imagination. Nonetheless, the task of picking ten records from the past year remains one of narrowing down a larger list. The records selected here represent a pining down from a larger list of around 30 discs. The attentive will notice that none of the "hot product" of 1983 - *Thriller*, *Let's Dance*, *Synchronicity* - are represented herein. Rather than argue whether they are deserving of inclusion, let's just say they've been left off because I'd lose my lunch if I heard another mention of Messrs Jackson, Bowie or the Police this year. Besides Michael, David, and Sting are going to show up in the year-end issues of everyone from Georgia Straight to Rolling Stone. I don't think they'll resent me ignoring them.

The records in this top ten are listed in no particular order, and are based on nothing so specific as airplay, sales, or who did the best video. Rather they represent a personal selection. Take it or leave it.

Dead Kennedys - Plastic Surgery Disasters

A return to the muckraking sarcasm of *Fresh Fruit* after the thrash antics of *In God We Trust*, the DK's come out in fine form as we head toward 1984. They may pick obvious targets for their barbs at times - preppies, Ronald Reagan, etc. - but even when they're shooting fish in a barrel they do it with such cutting wit as to make the whole effort worthwhile. Jello Biafra for President in 1984?

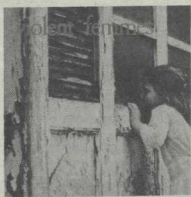
Replacements - Hootenanny

A product of Minneapolis, the Replacements combine the strengths of the two populist forms of American music - folk and punk. What emerges is not a cliché "folk-punk" but a record that marries the spontaneity of a hootenanny - (the album was recorded in a warehouse "in some godawful suburb north of Minneapolis") and the energy of punk, resulting in an LP that pays homage to a broad range of musics. *Hootenanny* covers everything from Heavy Metal to psychedelia to art rock, all performed with humor and vitality.

Violent Femmes - Violent Femmes

Yet another band that got pigeon-holed as "folk-punk" (love those hyphens). Truth of the matter is that they owe more to Jonathon Richman and the early Talking Heads than Woody Guthrie or Joey Ramone. Without a doubt this is the teen angst record of the year. Gordon Gano's sometimes ascerbic, sometimes confessional lyrics meld perfectly with music that recognises the simplicity of great rock and roll while exploring the complexity and the range

of emotion that becomes possible with free jazz.



Wall of Voodoo - *Call of the West*

As the two previous records might indicate 1983 was a year when American bands explored that country's vast and rich musical past. Wall of Voodoo draw on the honesty of good country music, mixed with synthesizers, guitar and some great percussion, to come up with a record for the New Frontier - (sure Captain Kirk). *Mexican Radio* must rank as one of the most unlikely hit singles of 1983.

Alas Wall of Voodoo have gone the way of many bands in 1983: they split up. Singer Stan Ridgeway was last seen with Stewart (my brother owns the label) Copeland plugging their Rumblefish soundtrack on MTV. An interview with Martha Quinn - is this the price of stardom? Poor Stan.

Blasters - Non-Fiction

While we're on the topic of exploring the roots of American music, let's talk about the Blasters. The Alvin Brothers and company bring the power of American musics of all kinds into the 80's. Makes you wish the record-buying public had enough sense to listen to these guys instead of the inanities of the Stray Cats (may Brian Setzer and the boys be drowned in a pool of Brylcreem).

Phil Smith - The Phil Smith Album

Excuse me while I rave about this record. Those wise enough to listen to CITR heard the tracks from *Blanche Whitman and Corsage* in 1982 but it was not until 1983 that Phil (with the help of Zulu Records) made them available to the public. Tracks from *Corsage* make up the bulk of the record, but there's also appearances from *Wasted Lives* and the inimitable, if only because the real Jimbo's dead Jimbo and the Lizard Kings.

Jonathon Richman - Jonathon Sings

For some reason a large portion of the population hate JR with a passion. Fortunately, a smaller, but more devoted, part of the population can't get enough of him. I must confess to belonging in the latter category. Jonathon combines the innocence that is required of rock and roll with the insight that is necessary to make it good. This, and other JR records, are among the few pieces of vinyl that actually improve the quality of life.

SINGLES 1983

#	ARTIST	TITLE	LABEL
1	THE THE	Perfect	CBS
2	NEW ORDER	Blue Monday	POLYGRAM
3	BIG COUNTRY	In A Big Country	PHONOGRAM (UK)
4	BAUHAUS	She's In Parties	BB (UK)
5	PETE SHELLEY	No One Like You	GENETIC (UK)
6	KRAFTWERK	Tour De France	EMI (UK)
7	CAST OF THOUSANDS	On the QT/In For the Kill	**DEMO TAPE**
8	ACTIONAOTS	Hash Assassin	ZULU
9	ECHO & THE BUNNY-MEN	Never Stop	KOROVA (UK)
10	BEVERLY SISTERS	Talk Talk/Talk/Downtown Fools	**DEMO TAPE**
11	HOWARD DEVOTO	Rainy Season	VIRGIN (UK)
12	ACTIONAOTS	Vagabond	ZULU
13	KEVIN ZED	Salgon Orders	**DEMO TAPE**
14	PUBLIC IMAGE LTD	This Is Not A Love Song	MERCURY (UK)
15	TEARDROP EXPLODES	You Disappear From View	Y (UK)
16	SHRIEKBACK	Working On the Ground	TWO-TONE (UK)
17	SPECIAL AKA	Bright Lights/Racist Friend	IMP (UK)
18	THE IMPOSTER	Pills and Soap	SELF-DRIVE (UK)
19	RED GUITARS	Good Technology	Y (UK)
20	SHRIEKBACK	Lined Up	SIRE
21	TALKING HEADS	Swamp	ISLAND
22	BOB MARLEY & THE WAILERS	Buffalo Soldier	PHONOGRAM (UK)
23	BIG COUNTRY	Fields of Fire	SUDDEN DEATH
24	DOA	Burn It Down	ALBION (UK)
25	ROBYN HITCHCOCK	Kingdom of Love	RANA
26	CINEBAR	Another Fine Day	**DEMO TAPE**
27	REDRUM	Danger/Never Know Your Name	CHARISMA (UK)
28	MALCOLM McLAREN	Soweto	SITUATION 2 (UK)
29	ICICLE WORKS	Birds Fly	**DEMO TAPE**
30	FABULON	Young Hearts Burning	LOG (US)
31	IMPLOG	Breakfast/She Creatures	ROUGH TRADE (UK)
32	THE FALL	The Man Whose Head Expanded	VIRGIN (UK)
33	XTC	Wonderland	CHERRY RED (UK)
34	THE MONOCHROME SET	The Jet Set Junta	WONDERLAND (UK)
35	THE CREATURES	Right Now	**DEMO TAPE**
36	HOUSE OF COMMONS	Way Down South/1999	NOTOWN
37	DUB RIFLES	Stand	MUTE (UK)
38	THE ASSEMBLY	Never Never	POINT BLANK (US)
39	3 TEENS KILL 4	Tell Me Something Good	CBS (UK)
40	SPEAR OF DESTINY	The Flying Scotsman	



The Everly Bros of the 80's: Phil Smith & Pat Burns

David Thomas and the Pedestrians - Variations on a Theme

Like JR and Captain Beefheart, David Thomas is valuable for his ability to see the world in a way that is always unique. With the Pedestrians he's traded the fear and loathing of early Pere Ubu for a bemusement that came across, though not well, on

Pere Ubu's final album. With the assistance of Richard Thompson and Anton Fier, Thomas examines a world too absurd to take entirely seriously.

David may be joining the Roky Erksen school of R'n'R nut cases, but he's doing it with a smile on his face. Maybe he knows something

The Birthday Party - The Bad Seed EP

If David Thomas has become happy, he hasn't been joined by the Birthday Party. On *The Bad Seed*, The Birthday Party throw furious, jagged chunks of sound at a listener over four compelling tunes (is that the right word?). These guys have gone deeper in the woods than anyone since Robert Johnson (look it up) and, as a result, avoid the comic-book decadence of bands like Bauhaus and Specimen.

Yet another band that bit the big one in 1983. Last I heard, however, Nick Cave was not doing duets with Sting.

R.E.M. - Murmur

This record has defied description all year. Its not a sound that jumps out and grabs you on the first listen, but one that reveals more of itself with each listen. R.E.M. tackle the pop song at its roots and come up with an album that is once hook-filled and mysterious.

HONOURABLE MENTIONS X - More Fun In The New World

Modernettes - View From the Bottom

Enigmas - EP

The The - Soul Mining

— Chris Dafeo

Verdict

ALBUMS 1983

#	ARTIST	TITLE	LABEL
1	VIOLENT FEMMES	Violent Femmes	SLASH
2	KING SUNNY ADE & HIS AFRICAN BEATS	Synchro-System	ISLAND
3	ECHO & THE BUNNYMEN	Porcupine	SIRE
4	THE MEMBERS	Uprhythm, Downbeat	ARISTA (US)
5	DEAD KENNEDYS	Plastic Surgery Disasters	FRINGE PRODUCT
6	ENIGMAS	Enigmas EP	MYSTERY
7	MALCOLM MCLAREN	Duck Rock	POLYGRAM
8	SPEAR OF DESTINY	Grapes of Wrath	CBS (UK)
9	SHRIEKBACK	Care	WEA
10	X	More Fun In The New World	ELEKTRA
11	YELLOW	You Gotta Say Yes ...	ELEKTRA
12	TALKING HEADS	Speaking In Tongues	SIRE
13	NEW ORDER	Power, Corruption & Lies	POLYGRAM
14	NINA HAGEN	Angelos	CBS (NETH)
15	PHIL SMITH	The Phil Smith Album	ZULU
16	HOWARD DEVOTO	Jerky Versions of the Dream	VIRGIN (UK)
17	THE THE	Soul Mining	CBS (UK)
18	RANK & FILE	Sundown	SLASH
19	BAUHAUS	Burning From the Inside	VERTIGO
20	ALAN VEGA	Saturn Strip	ZE
21	XTC	Mummer	VIRGIN
22	THE BIRTHDAY PARTY	The Bad Seed EP	4AD (UK)
23	THE UNDERTONES	The Sin Of Pride	EMI (UK)
24	ADRIAN BELEV	Twang Bar King	ISLAND
25	AZTEC CAMERA	High Land, Hard Rain	SIRE
26	HUNTERS & COLLECTORS	The Fireman's Curse	VIRGIN (UK)
27	FAD GADGET	Under the Flag	MUTE (UK)
28	PETE SHELLEY	XL1	POLYGRAM
29	SIOUXSIE & THE BANSHEES	A Kiss in the Dreamhouse	POLYGRAM
30	THE CRAMPS	Smell of Female	ENIGMA (US)
31	THE NEATS	The Neats	AOH (US)
32	WALL OF VOOODOO	Call Of The West	IRS
33	GUN CLUB	Death Party EP	ANIMAL (UK)
34	T-BONE BURNETT	Proof Through The Night	WB
35	3 TEENS KILL 4	No Motive	POINT BLANK (US)
36	THE STRANGLERS	Feline	EPIC
37	BIG COUNTRY	The Crossing	POLYGRAM
38	THE CREATURES	Feast	WONDERLAND (UK)
39	THE REPLACEMENTS	Hootenanny	TWIN-TONE (US)
40	JAH WOBBLE	Snake Charmer	ISLAND (UK)
	EDGE/HOLGER CZUKAY		

...THAT WAS"

1983. It was not a year that suffered from a glut of remarkable records that would send a person faced with the prospect of culling ten of the best into a state of frustrated frenzy. Nor was it a year to shake the foundations of modern music and send it to previously unattained heights of cultural significance. Just another 12 months, 52 weeks, 365 days, 8760 hours, 525,600 minutes, 31,536,000 seconds ... (gasp)

Perhaps it is appropriate then to begin this retrospect with an exceptional album of timeless quality. Drop this one, gently, onto your turntable and it would emote the same images whether it was during the nuclear holocaust or at a time when innocence was a virtue that did not have to be strived for.

From *Gardens Where We Feel Secure*, the second effort by ex-Ravishing Beauty **Virginia Astley** is an album whose strength of emotion and virtuosity of musicianship could easily be underestimated due to the fact that it is totally devoid of the technical wizardry and arcane

lyrics that many musical punters find so appealing these fashionable days. Indeed, there is not one word spoken on this record - it consists of one instrumental piece that carries the patient listener back to a summer's day when the universe extended no further than the backyard fence. Recommended for children of all ages.

Another modest masterpiece whose charms lie in its unpretentious display of youthful exuberance is **Aztec Camera's** debut album, *High Land, Hard Rain*. Roddy Frame, the band's lead singer and songwriter, is a young Scotsman who has wasted no time at all in mastering the finer aspects of pop sensibility. This is reflected by his astute lyrics and beautifully crafted acoustic arrangements. *High Land, Hard Rain* is such an accomplished debut for so young a group that one can only hope they won't be corrupted by the cut-throat business they're involved in. If not, we might look forward to Aztec Camera producing music such as that heard on ...

The Go-Between's second

album, *Before Hollywood*. This fine Australian band also works within a basic pop framework, though the arrangements are sparse and the tone much grittier than the lush aural landscapes of Aztec Camera. The Go-Between's sound is no less self-assured, and being older and one would think wiser their songs emote a wistful melancholy in recalling times and friendships past. If there ever was or could be a quintessential Australian band, The Go-Betweens are it.

If 1983 belonged to anyone, it might as well be Matt Johnson, the mastermind behind **The The**. In the past year he has released three excellent singles, *Uncertain Smile*, *Perfect*, and *This Is The Day*, all of which appear on The The's second album, *Soul Mining*. Occasionally moody, always stimulating, the accessible pop arrangements of *Soul Mining* belie the nature of its content. Matt Johnson is not a cynic, nor is he wallowing in angst - soul mining is exactly what he does and no one, least of all Matt Johnson, is foolish enough to believe that gold is the result of such an endeavour.

Gold was obviously what **Yello** was searching for on their third and most commercial product to date, *You Gotta*

Say Yes To Another Excess. Still, this album is a good example of their calculated lunacy applied to a collection of rather somber machines. Yello has taken high technology to the jungle and has come up with an infectious dance disc that is high on style and low in content - it will even make those with leaden feet and a head to match to shake with spasms of mirth. This is all the more absurd when considering that the lunatics who constitute Yello are from Switzerland - one of the most unfunny countries in the world.



1983 may not have been a particularly prolific year for local releases, though the few pieces of vinyl that surfaced above the underground have served well to put Vancouver on the music map. Mr. Dafee has already duly included *The Phil Smith Album*, so I'll put my two bits in for two bits that deserve worthy mention.

Undoubtedly, the **Enigmas** surprised everyone with their adeptness at transferring their raw and energetic live sound from the stage onto static vinyl. Their 5-track EP released on Mystery Records is slick but not to the point where the production technique overwhelms the vitality of the music. Each of the five songs is well-crafted and admirably executed - any one who considers themselves to be a local music aficionado should have this disc in their collection.

I, Braineater has also shown considerable finesse in transferring his stark, nihilistic image of existence from the

visual to the aural. *I Here, Where You!* is a tight, well-produced full-length album that takes the listener a million miles away from a sunny day in lotus land. At once almost classical in some of the musical arrangements and absurdly amusing in its lyrical tone, *I Here, Where You!* is tense music for the eighties.

At last and perhaps least, is **Synchro System** by **King Sunny Ade and His African Beats**. The album itself may not be particularly remarkable (King Sunny has released fifty others prior to this one), though the excitement generated by the media in response to its North American release and summer concert tour was phenomenal enough to deserve mention. King Sunny Ade is a master who plays a kind of music whose vitality and richness can not possibly be contained on vinyl, though *Synchro System* is a worthy attempt. When these people come to town next, be there! then buy the record.

Hmmmm ... so only eight records on "My Top Ten of 1983"? Well, as I mentioned previously, it was not an outstanding year. Several other releases do deserve honourable attention, though ... **Hockey by Palais Schaumburg**, **Fetisch by X-Mal Deutschland** and **Drawings of O.T. by Einstürzende Neubauten** are evidence enough that Germany is once again producing interesting and diverse music. Who cares if we can't understand a word they're saying!

Single of The Year goes to *This Charming Man*, the second one from **The Smiths** (Noel and Walter vote for this one, too), with *Rainy Season* by **Howard Devoto** and **Strawberry Switchblade's** *Trees and Flowers* following in its transcendent path. Tape releases by **Trevor Jones** (*icky Ya Ya*), **Animal Slaves** (*Eye of The Hurricane*), and **Kevin Zed** (*Salmon Orders*) will undoubtedly set the pace in 1984. Have a Good One.

— Michael Shea



"I here again..."

CITR PRESENTS

CORSAGE

with
THE ROADRUNNERS

FEATURING
VINTAGE
WORLD WAR II
DAFFY DUCK



TICKETS
AVAILABLE AT
ZULU
ODYSSEY
RAVE
AROMA
AMS
BOX OFFICE

ALL AGES WELCOME
REFRESHMENTS AVAILABLE

FRIDAY FEB. 3
SUB BALLROOM

AMS CONCERT PRODUCTIONS

CITR

FM102
CABLE 100

Georgia STRAIGHT PRESENT



MON FEB 6 8 pm
SUB BALLROOM UBC
WITH Mystery Guests

TIX PRIX AMS-UBC 8.⁵⁰ Gen Pub 9.⁵⁰
ZULU Records All VTC/CBO'S AMS Box

Produced by AMS CONCERTS

THE
PIT PUB

presents

Hot Air Show

MONDAY NIGHTS

9:00 P.M. to 1:00 A.M.

Complimentary Ticket

YOU BE THE JUDGE!

NO COVER CHARGE FOR STUDENTS



ADMIT ONE
Non-Student



STUDENT UNION BUILDING
UNIVERSITY OF
BRITISH COLUMBIA
6138 S.U.B. Boulevard
LOWER CONCOURSE



Clip & Save



introducing
NEW
Live Music

A Chat With Allan Holdsworth

What will I talk to you about? I'd like to start off with biographical detail - the first I know of you is your 1977 album with Alphonso Johnson and Narada Michael Waldron, which I believe is one of your introductions to Creed Taylor, according to the album liner notes.

But that was the worst thing I've ever done in my life and I never include that on a discography. It was an absolute piece of shit. It wasn't to do with the musicians 'cos they were all great. It was the way it was done - the guy ripped us off. He was a total asshole. And if you would do me a real favour, never mention that record in the press - that album was just a joke. It should never have been recorded. It took nine hours or something like that. No one got any sounds, that was the problem. They just put some mikes up and recorded it. It turned out like a piece of shit and they put it out and put my name on it. Stuck me on the top of a skyscraper like King Kong and it's just the biggest piece of shit there ever was so please don't mention it in any article - I never include it so if you want to start the interview with something else, it would be just great.

Let's talk about some of the groups you were involved with in England - Soft Machine, Earlier Recordings you made...

Well, Soft Machine was the first band I played with; no actually it was Tempest was the first band I played with. John H. Eisman's band. He had a band called Coliseum. He also had a band called Tempest - we made an album then I left that band and joined Soft Machine. I played an album with Soft Machine and then I left that band and I played with Tony Williams - Lifetime, yeah. That kind of crumbled, not through any fault of the band's but through management.

He had that problem with John McLaughlin - when they were forming Lifetime they had terrible management according to John.

It's like what we're doing now. You have to find people who'll put up with all kinds of terrible shit, in order just to play.

Everything was bad but the music.

That's right. The hassle we have going anywhere almost isn't worth it. I thought they were going to send us all home. I took six or seven hours just to get to the border. That's no one's fault; not directly. It's management. You see, we don't have management so it screwed up. We have someone who wants to manage the band but as of yet he hasn't been given full reign so we can't blame him anything that's happening now. All the things that are happening now are just due to the fact that we don't really have a manager.

And then after Tony Williams, I played with Gong. I played on one album with Gong, Gangus, and the rest of the albums I played on those without them were really terrible. I wasn't part of the

band, I was just like a side-man. But the album *Gangus* was okay and enjoyed the band a lot and I like a band thing. Whereas with the other people they kind of stuck people on. I didn't really like that too much. After that, I did the Jean Luc Ponty album "Enigmatic Ocean." And after that I went back to Bill Bruford's first solo album. Then I joined U.K., and after U.K. I formed this band which was the biggest pain in the world because that's when everything fell apart when I decided to do this.

wasn't right for him. The way he recorded, which was in bits and pieces was right for him. He was amazing - he'd go in and record all the drum parts on his own without anybody. To do that is pretty hard. So I'm not slagging a guy for that - it's incredible. I couldn't do that - I wouldn't just go in and play the guitar parts and stick everybody on. But that's what he did. But for me it was wrong cos I didn't have a real role in that band. I was kind of like something you stick on top like icing. I never felt like an integral part of the band.

not that it's no good. I'm not saying that those guys don't make good albums, that it's not good. I'm just saying that for me, it was wrong. I used to get really depressed and most of the time that I worked with U.K. I was so bored and sick and pissed off with what was going on that I used to just get drunk every night and I finished up not being able to play and then consequently Bill and me were fired from the band. Bill formed his own band and asked me if I wanted to play in that and I said yeah, cos I really like Bill. It was great. Why I left Bill and was lucky enough at that point in time to have played with Jack Bruce and John H. Eisman just in a blow-out thing together and it was the first time in about 5 years that I'd actually played spontaneously with people. That threw me and as soon as I'd played that, that was it. I made a decision right then and there "I'm gonna phone Bill and tell him, I'm not doing it anymore." And that's exactly what I did. And then I formed, or tried to form this band with Gary Husband, the original drummer. Myself and Gary worked together; well, Gary worked really hard - he and myself were responsible for the first "IOU" thing.

It almost seems you have a jazz sensibility, in terms of wanting that symbiotic relationship with a band when they're improvising live. Rock is kind of dominated by this piece-together approach you are talking about with respect to UK and Bill Bruford.

Yeah, I've done things like that. We did overdubs on the new record but not to that extent, not to those extremes.

Could you give us any idea of your plans for the immediate future? Do you think this IOU group will manage to stay solvent, despite management difficulties and record companies?

I have to, otherwise I'm just going to disappear off the face of the earth because before we came over here, things were so bad that I wasn't making a living. For two years before we came to the States as the IOU band, I wasn't able to make a living as a musician in England. I played the guitar once a month or less.

People form unrealistic expectations of how much you'd make, considering you're so visible in the music of bands they might have heard of.

At the moment I don't really make enough to survive - I'm almost constantly in debt and anytime I've had any money I've spent it all on equipment. When we got the record deal, as far as just surviving - I haven't got next month's rent, if that answers your question.

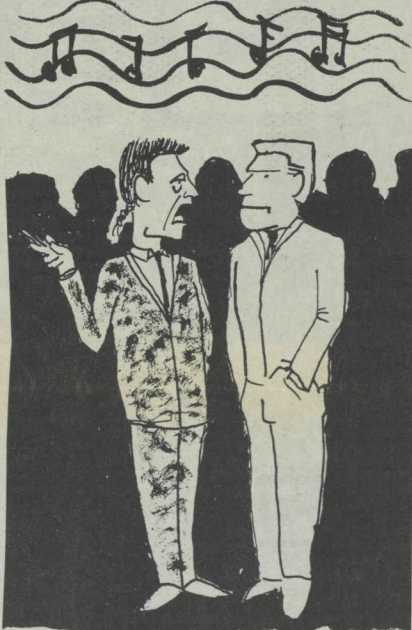
Are you diversified in your studies? You're not just confined to your music in your pursuits?

Only cycling. I cycle; it's the only other interest I have.

I was trying to pin down where your lyric inspirations come from.

Just from everyday life and putting up with all the bullshit that everybody has to go through. We keep trying.

- Joe Naylor



...Some people just don't know how to behave at a gig!

Let's backtrack to the Bruford days. You've been quoted in the press perhaps unfairly, slagging Bruford's group.

I've never slagged the group. I've never slagged anybody as far as - I've never slagged anyone in the band or anyone in the bands I've worked with. I'll slag people like Creed Taylor coz they're real dicks. But I'll never slag anybody in a band like Bill.

Let me quote from the paper - you didn't like Bruford's group cos it was very studio-oriented and they could never reproduce live and would spend hours overdubbing parts.

That's true but it's not slag because that's the way he worked best. If you put Bill in the studio with a band like - they recorded an album after I left and we were going through the stage of trying to get everybody to do more things live. They actually tried that on the next record; it didn't work - you should talk to Bill about that because it's not for me to say that it didn't work. But he will tell you it

The cover of the Creed Taylor album is a metaphor for beginning your career as I see it. Until "I.O.U." it seemed like you were brought in as that icing with U.K., Bruford's band, Jean Luc Ponty) the band is carrying on and all of a sudden there's an Allan Holdsworth solo - It's An Event - it didn't sound like you were part of shaping the whole band's sound as such.

Which band? For example with Jean Luc Ponty?

Oh no, I wasn't. I was just a player. But the way Ponty played live - everybody played live, everybody played solo. And when I played with Tony Williams, everybody played live, everybody played solo. When I got with U.K. and Bruford's band, nobody did that. Everybody stuck on things. When I was with U.K., all the guitar solos were done before the keyboard solos. The way things were done, we never did anything together. And I don't like that. It's only a personal point of view. It's

Top 50

The fifty most played artist[s] at CTR during December were:

- 1 DOA
- 2 PUBLIC IMAGE LTD
- 3 THE CURE
- 4 IGGY POP (& THE STOOGE)
- 5 X
- 6 TALKING HEADS
- 7 THE CRAMPS
- 8 THE THE
- 9 JAH WOBBLE
- 10 DAVID BOWIE
- 11 SIMPLE MINDS
- 12 SIOUXIE & THE BANSHEES
- 13 HOUSE OF COMMONS
- 14 I, BRAINEATER
- 15 THE FALL
- 16 ECHO & THE BUNNY-MEN
- 17 YELLOW
- 18 GANG OF FOUR
- 19 XTC
- 20 THE STRANGLERS
- 21 T-BONE BURNETT
- 22 THE ASSEMBLY
- 23 NINA HAGEN
- 24 DEAD KENNEDYS
- 25 THE CLASH
- 26 TUXEDO MOON
- 27 THE JAM
- 28 KRAFTWERK
- 29 BAUHAUS
- 30 RED GUITARS
- 31 MAGAZINE
- 32 LOU REED
- 33 ENO
- 34 ACTIONAIDS
- 35 JOY DIVISION
- 36 KEVIN ZED
- 37 FLESHTONES
- 38 THE SMITHS
- 39 ROXY MUSIC
- 40 ALIEN SEX FIEND
- 41 COMSAT ANGELS
- 42 NEW ORDER
- 43 DER MITTELEGANG
- 44 ENIGMAS
- 45 REVILLOS
- 46 THE ALARM
- 47 KATE BUSH
- 48 ELVIS COSTELLO
- 49 KILLING JOKE
- 50 CHINA CRISIS

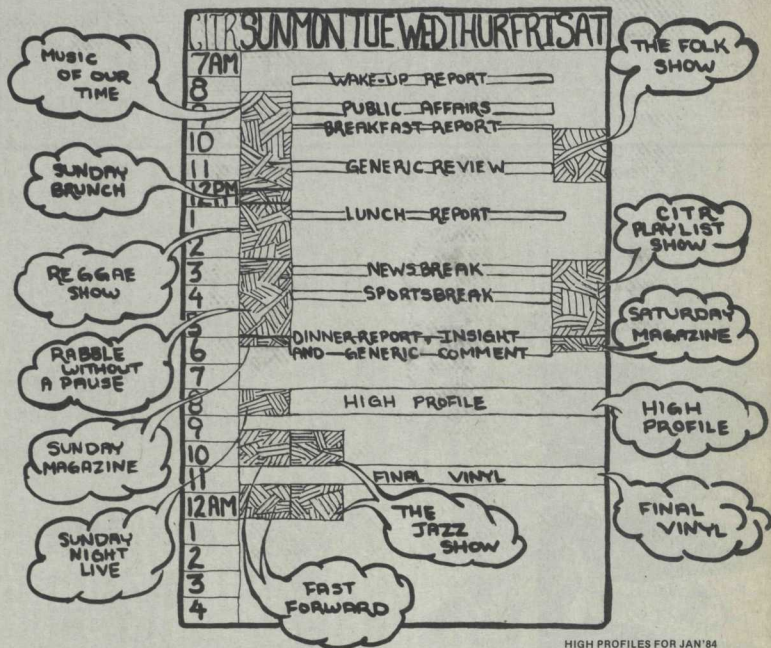
DOA, Vancouver's foremost punk-rock hardcore unit have emerged as the clear winners in CTR's monthly music report. With their last three releases, DOA is putting out music of consistent quality that is getting the attention it deserves.

Public Image Ltd. drop one spot from their top perch, but their latest single continues to get heavy airplay. Their double live release didn't cause much excitement, since Keith Levine's excellent guitar work can only be heard on their previous studio albums.

Simple Minds, I, Braineater, The Assembly, Tuxedomoon, Magazine, Lou Reed, Actionaids, Fleshtones, The Smiths, Roxy Music, Comsat Angels, New Order, Der Mitlegang, Revillos, Kate Bush and China Crisis figure strongly this month. Simple Minds caught on initially with their new single, *Waterfront*, which is quite a departure from the easy-going prog-pop of *New Gold Dream*. Look for an early spring release for their next album.

I, Braineater has put out an excellent album of light electronics and insightful lyrics. Keep your eyes out for local bands in this play list; they may be playing on your street one of these days!

— Jason Grant



Program Features

HIGH PROFILES FOR JAN '84

Mon	9 -	PETER GABRIEL
Tues	10	BANDS FROM SEATTLE
Wed	11 -	HANK WILLIAMS
Thurs	12 -	PAUL HAIG
Fri	13 -	NO HIGH PROFILE DUE TO SPORTS BROADCAST
Sat	14 -	ENO NEGLECTED PART I
Mon	16 -	FM/NASH THE SLASH
Tues	17 -	AVENGERS
Wed	18 -	AU PAIRS
Thurs	19 -	COMSAT ANGELS
Fri	20 -	NO HIGH PROFILE DUE TO SPORTS BROADCAST
Sat	21 -	BATCAVE SCHLOCK ROCK
Mon	23 -	FUN BOY 3
Tues	24 -	DOO-WAP GROUPS
Wed	25	COCTEAU TWINS
Thurs	26 -	U.K. SUBS
Fri	27 -	NO HIGH PROFILE DUE TO SPORTS BROADCAST
Sat	28 -	T.V. MOVIE THEMES
Mon	30 -	WEEKEND
Tues	31 -	1 1/2 HOUR SPECIAL: 60's GARAGE ROCK PSYCHEDELIA